1:Heckewelder M-5 (ca. 1800)1819
NM7 Delaware NM7

Nor does it follow, when they reckon or number the heads of their prisoners, that they have been or are to be put to death.

It is an awful spectacle to see the Indian warriors return home from a successful expedition with their prisoners and the scalps taken in battle. It is not unlike the return of a victorious army from the field, with the prisoners and *colours*, taken from the enemy, but the appearance is far more frightful and terrific. The scalps are carried in front, fixed on the end of a thin pole, about five or six inches[a] in length; the prisoners follow, and the warriors advance shouting the dreadful *scalp-yell*, which has been called by some the *death-halloo*, but improperly, for the reasons which I have already mentioned. For every *head* taken, dead or alive, a separate shout is given. In this yell or whoop, there is a mixture of triumph and terror; its elements, if I may so speak, seem to be *glory* and *fear*, so as to express at once the feelings of the shouting warriors, and those with which they have inspired to their enemies.

Different from this yell is the *alarm-whoop*, which is never sounded but when danger is at hand. It is performed in quick succession, much as with us the repeated cry of *Fire! Fire!* when the alarm is very great and lives are known or believed to be in danger. Both this and the scalp-yell consist of the sounds *aw* and *oh*, successively uttered, the last more accented, and sounded higher than the first; but in the *scalp-yell*, this last sound is drawn out at great length, as long indeed, as the breath will hold, and is raised about an octave higher than the former; while in the *alarm-whoop*, it is rapidly struck on as it were, and only a few notes above the other. These yells or whoops are dreadful indeed, and well calculated to strike with terror, those whom long habit has not accustomed to them. It is difficult to describe the impression which the *scalp-yell*, particularly, makes on a person who hears it for the first time.

[a] [Erroneous. Should read "feet." - Analyst]

2:Newcomb E-4, 5 (1951-1952) 1956
NM7 Delaware NM7

on the skin; the operator with a small stick, rather larger than a common match, to the end of which some sharp needles are fastened, quickly pricks over the whole so that blood is drawn, then a coat of this powder is laid and left on to dry. Before the whites came into this country, they scarified themselves for this purpose with flint stones, or pricked themselves with the sharp teeth of a fish.[183]

The men tatooed their arms, legs, and faces with figures of snakes, birds, and other animals. These were marks of distinction and commemorated some worthy deed or heroic action. Occasionally the women tattooed themselves.[184]

Both sexes painted their thighs, legs, breast, and face with streaks, lines, or circles. The usual colors were red, black, blue, and yellow.[185] Painting was mostly for festive occasions or for warfare. Women were more circumspect than men in the amount of paint used, since excessive or immodest painting was regarded as indicative of a wanton woman.[186] Both men and women wore numerous ornaments. Wampum in particular was a favorite; it was used as necklaces and wristlets and was hung from the ears. Sometimes it was woven in bands and worn on the head or clothing.[187] The helixes of men's ears were often pierced for wampum, metal, and other ornaments:

> They frequently cut the helix of the ear,[188] leaving the upper and lower ends intact and then hang bits of lead to it so that it is stretched. Then this curved border of the auricle is bound with brass wire, distending it considerably, and decorated with silver ornaments.[189]

Besides wampum, necklaces of dyed deer hair, stone, native copper, and shell gorgets were worn.[190] One source depicted men wearing "the thumbs of enemies they have killed."[191] Men carried tobacco pouches, often made from the whole skin of a loon, large enough to hold a pipe, tobacco, knife, a pair of depilatory shells, and other objects.[192]

Manufactures.—The bow and arrow, the war club or tomahawk, and the spear were the principal implements of the men.[193] The type of bow used is unknown, except for one vague reference to wooden bows and arrows.[194] The triangular stone projectile points were fastened to the shaft by means of resin.[195] Projectile points were usually made of quartz, but chert, slate, shale, granite, sandstone, and argillite points have been found. Some may even have been made of fish bones.[196] Stone, pottery, and copper pipes were noted, both from early documents and

[183] Heckewelder, 1881, p. 206.
[184] Zeisberger, 1910, p. 12.
[185] De Vries, 1909, p. 217; Holm, 1834, p. 119; Van der Donck, 1909, p. 301; Denton, 1845, p. 10.
[186] Heckewelder, 1881, p. 203.
[187] Van der Donck, 1909, p. 301; Pastorius, 1912, p. 434; Lindestrom, 1925, pp. 196-97.
[188] Heckewelder, 1881, p. 207; Lucknabach, 1938, p. 107.
[189] Zeisberger, 1910, p. 12.
[190] Abbott, 1875, p. 327; Heye and Pepper, 1915, pp. 32-42; Holm, 1834, p. 119.
[191] Holm, 1834, p. 119; Van der Donck, 1909, p. 301.
[192] Zeisberger, 1910, p. 68; Heckewelder, 1881, p. 204.
[193] Brinton, 1885, p. 53.
[194] Zeisberger, 1910, p. 29.
[195] De Laet, 1909, p. 48; Holm, 1834, p. 129; Zeisberger, 1910, p. 29.
[196] Smith, 1950, p. 119; De Laet, 1909, p. 57.

3:Zeisberger M-5 (1767-1780)1910
NM7 Delaware NM7

135 are, for the most part, of a gray, fine sand and make as good whetstones as one might wish. Rocks you meet occasionally along the Ohio, but away from the river and here along the Muskingum very few, even most of, the mountains and hills are not rocky.

Pit-coal is found in abundance, but as there is no lack of wood it is little used and hardly thought of by the Indians. In Pittsburg the coal is used in fire-places and by blacksmiths.

[324] [276] A kind of stone, black in color, is found here, that is easily worked and cut. It has no sand in its composition and the Indians make tobacco pipes of it, some doing very neat work.

There is also a kind of stone, blue in color, which is very hard. It somewhat resembles the limestone of Pensilvanien, but examination has shown it to be different. Limestone has not yet been found in this region.

A mineralogist would find many more varieties to describe, to which I am unable to give even the names, especially along the shores of the river, where all kinds may be seen, green, yellow, blue, red and black. About ore I know little or nothing concerning this region. The Indians believed themselves to have found gold and silver, but what they produced as precious ore, because it resembled this somewhat, on the test and examination of whites was found to be sulphurous substance.[138] Whatever glitters, the Indians are apt to look upon at once as being gold or silver.

317 276 [439] The Cherokees, who through the years have had much intercourse with the Delawares, brought with them many tobacco pipes for trade. These they made of quite white stone, probably white marble.[139] When completed they blackened the pipes and in such a way that they retained their color. These pipes are made so neatly that they are no heavier than the European pipes.

From the Mississippi the Indians bring red marble, whenever they come from that direction. Of this pipes are also made. [213] Such pipes, however, are as a rule to be seen only in the possession of chiefs or captains, for not many of them are to be had. A pipe of this sort is generally used in council or on solemn occasions. This is carried about by the chief counsellor, each

6:Harrington E-5 (1907-1910)1921
NM7 Delaware NM7
Lenape

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"NAHNEETIS THE GUARDIAN OF HEALTH"
(E. T Tefft Collection, American Museum of Natural History)

[facing p. 168]

6:Harrington E-5 (1907-1910) 1921
NM7 Delaware NM7
Lenape

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[534]
[293]

end to end, representing the spirit road. A small water-drum made of a piece of deerskin stretched over a crock, as seen in pl. IX, a nicely carved drumstick, an eagle-feather fan for brushing all evil influence away from each devotee as he enters or leaves the ceremony, and a supply of dried peyote, dampened and crushed in a mortar, are all necessary for the ceremony. Each devotee, moreover, must be supplied with a decorated gourd rattle of his own.

[534]

Officers.—The only officers needed for this rite are a "Road-man" or speaker, who sits in the west, just opposite the door, and a fire guard stationed at the door, whose duty it is to keep the fire burning, and to brush with the feather fan the devotees as they enter. This is illustrated in the colored plate (pl. IX), which represents also the "Road-man" guiding a newcomer to a seat.

Conduct of the Ceremony.—When all are gathered in the tipi, the leader first passes around a fragment herb which the people chew and rub over hands and

7:Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

PLATE 1

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DELAWARE CEREMONIAL LEADERS IN DANCE COSTUME.

Left, Wi'tapano'xwe, "Walks by Daylight," C. J. Webber, and right, Kwutcpagi'kamen, "Rustling Leaves (when Walking)," George T. Anderson, of Dewey, Oklahoma. (Courtesy of Philadelphia *Public Ledger*, 1932, and Allen S. Fisher, "Lutheranism in Bucks County, 1734–1934," Tinicum, Pa., 1935.)

[facing p. 4]

7: Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

A Grease Drinking Ceremony was also possessed and celebrated in the family of Mrs. Jim (Sally) Thompson. As performed by this family the master of ceremonies wore a whole otter-skin suspended upon his back, the otter's head upon his breast in the manner described by Harrington in his section on the Otter Ceremonies. Half Moon thought that the otter skin in the Museum of the American Indian (Heye Foundation) was the one formerly belonging to this family.

A word seems to be called for in explanation of the confusion existing in the descriptions we have of the two preceding ceremonies, namely, the Bear or Brush Arbor rite and the Otter rite of the Grease Drinking Ceremony. The similarity of procedure in both cases and the conflicting testimony as regards the style of making the enclosure in which the celebration was carried out, are perplexing enough to cause the Indians as well as the several authorities who have quoted them to be accused of error. My attempt to straighten out the circumstances by questioning the Delawares themselves in Oklahoma resulted in partially clearing up the difficulty. It seems that type ceremonies similar in performance as regards function and general procedure, were customary properties among those families who possessed them either through inheritance or through direct acquisition by the visitation of spirits. In each family possessing a ceremony the details of arrangement and of paraphernalia differed somewhat. Therefore, when we record the traditional narrative of the ceremony as performed by the family of Col. Jackson we get the details that were characteristic of the rite as the particular rules of this family required it to be performed. Again, when the Thompson family, for instance, celebrated its grease-drinking feast the procedure was conducted as tradition had conveyed it in the past through the generations within that family. Again, in one family the ceremony would center about the myth of its relationship with the bear, whence the Bear rite as recorded in the previous chapter. Moreover, in different branches of the family in which the Bear rite was inherited, there could be variations in the procedure and the equipment,

7: Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

PLATE 3

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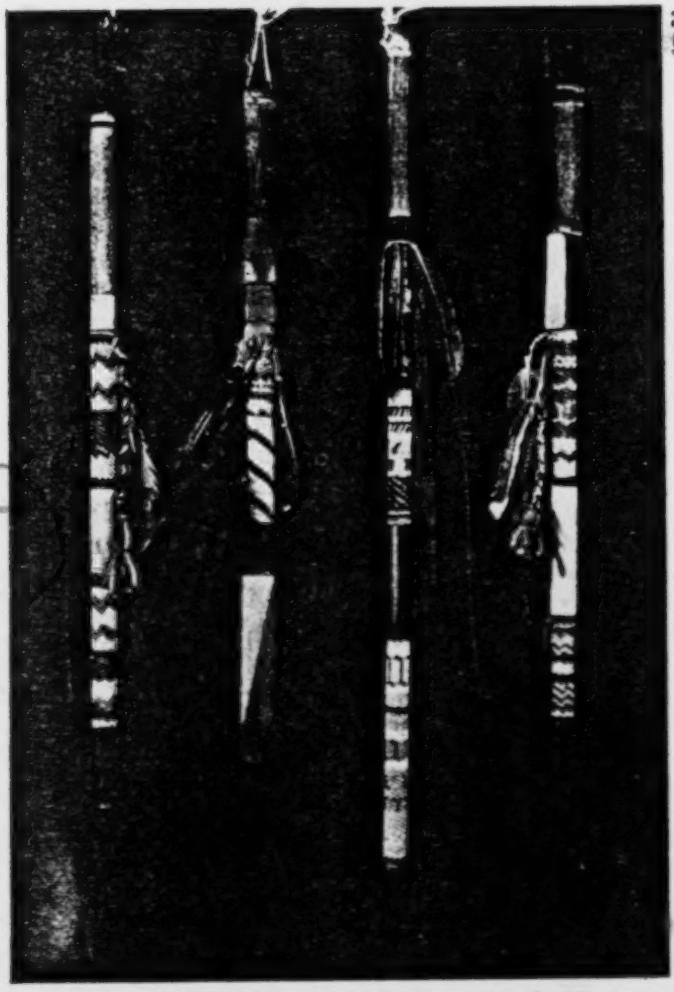

DECORATED WANDS USED BY LEADERS IN SOCIAL DANCES. (Eighteen to twenty inches in length, decorated with bead covering, paint and feather and yarn pendants.) (Photo by F. S. Speck.)

[FACING p. 93]

7: Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

535 the Cherokee Dance, others the Shawnee Dance, the Woman's Dance and so on, differentiated chiefly through their songs, all falling under the classification of Stomp, Social, or Round Dances, the favorites of the various tribes now domiciled in Oklahoma.

STOMP DANCE, *Ni·ka"'n'ka"n*, "LEADING DANCE"

534 The procedure normally among the Delawares in carrying
535 out the features of the widespread Lead, or Stomp Dance, seems to be for the leader to head the column of dancers without shaking time with the hand rattle. The drum is not called for. Despite the supposition that these dances emanated from the cultural influence of the Creeks, it appears that, unlike the latter, the Delawares did not show the feature of having the women, who dance immediately behind the leader, wear the cluster of tortoise shell leg-rattles. Nevertheless a specimen of Box Tortoise shell (Plate 4), arranged to be tied to the leg of a dancer was obtained in Oklahoma from Tom Long Bone who indicated that it had been worn attached to the leg of a dance-leader in social dances.

The garter rattle of deer hoofs attached to a leather strip tied below each knee around the leg is shown in Fig. 3. The hoofs are strung around the leather on thongs, two or three in each cluster. This jingler is asserted to have been worn only in Social dances by Joe Washington who owned it. Another specimen, from Wi·tapano'xwe, has a cluster of thirty pendant deer hoofs strung in the center half of the leather leg band eight inches long and three wide with double tie strings (Pl. 4

535 The majo[illegible]onage of these dances is the *ne'ni·ka"'nka"s*, "dance leader," [illegible]ose function is to head the line of dancers of both sexes and all ages who follow him in single file as he leads in a circle turning from right to left. The Delaware
293 dance leader may also employ a short decorated stick or wand
535 held upward in the hand to accent his movements. Some
532 six or seven specimens of the leaders' wands, obtained from the Washington family, are interesting and beautiful. They range between two and two and a half feet in length, decorated

7: Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
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FIG. 2. DELAWARE DANCE LEADER'S STAFF, decorated with symbolical beadwork, feather pendants and yarn (length, eighteen inches).

7: Speck E-5 (1928-1932) 1937 NM7 Delaware NM7
Lenape

293 with carving, paint, tightly woven diagonal-technique bead-
535 work, and feather pendants, single or in small clusters, as
532 the illustrations show (Fig. 2). The carving is usually in block form, the exposed wood painted blue, yellow, or red, and the beadwork designed as it is on staffs used in the Peyote rites, all showing the influence of Peyote symbolism in their decoration. The feathers attached are usually those of the flicker (yellow shafted woodpecker) to denote the sacred power invested in this bird which has a black moon-marked breast, and sometimes parrot feathers obtained from the traders. On one specimen a strip of soft muskrat fur around the staff represented an admonition to "be polite," at the dance, avoiding loudness and vulgarity which might cause trouble.

535 According to the occasion, his musical equipment may be
178 a hand-rattle. His lead songs are of the type in which a measure is sung by him alone when the dancers respond with a corresponding shorter measure in which the syllables vary only somewhat. These dances are most popular and seem to be growing in favor among the Indians of Oklahoma. In fact, within the last four or five years Delaware dance leaders have introduced them among the Osage, as is the case of Tom Half Moon himself.

535 While we have as yet no detailed accounts of such social-
171 ceremonial pastimes among the still practicing groups to serve as a basis for comparative treatment, I can testify to having observed them over a wide area in the east, indeed from the Penobscot, and other Wabanaki of the northeast, and the Iroquois and Shawnee to the Cherokee, Creek and Yuchi of the Gulf area. The purpose, however, is not to discuss them here. The known history of many of these dances throughout the area proves a case of diffusion from tribe to tribe as they are deliberately carried by visiting dance leaders. We have knowledge of a number of introductions among the Iroquois from colonial times to the present.

10: Speck E-4, 5 (ca. 1925) 1931
NM7 Delaware NM7

Here on each side three tents[1] are provided. In the first[2] there camps the leading Attendant, from here outwards the rest of the Attendants. When any one of these Attendants does not serve, he can hire a substitute to provide fire-wood or to sweep in the Big House, and occasionally to cook.[3] 539X 796

[1] bemsi·k·a·'wan·a', "cloth houses" (plural).
[2] Meaning nearest to the door of the Big House.
[3] For the service he pays in wampum.

The Delawares were given the Mask-Image[1] so it became the rule that whoever owns that mask should take it into the Big House each year, that mask, because it is he who has complete control over all the wild animals. And it is said that our grandfather[2] is believed to walk around early each morning. Now here he goes about frightening unruly children. When the "one who is our grandfather begs," the child is taught that he shall pay a plug of tobacco so that he will not scare them. 539X 796 778 [776]

If the person who assumes to wear the mask is able to see clearly[3] for a long distance it is said that he is a man of power. He carries a turtle-rattle[4] and a staff of twisted wood.[5] When the mask makes his utterance it resembles a horse whinnying, and when he makes signals using his turtle-rattle, then they give him tobacco. Customarily he kicks at persons. Here in a pouch he carries that tobacco. Every child customarily is taught that he gathers snakes and throws them into that pouch in order that no one may steal our grandfather's tobacco. And it is also said that our grandfather keeps guard over all so that no one may be overcome by disease. That also is the teaching in reference to the spiritual doctrine of the Mask-Image. [293]

[1] The following passage refers to the mask image mas·i'ŋgholi·k·an about which something has been said in the introduction. The composite character of the annual ceremony is shown by the admission of this rite into the ceremony complex in honor of the one who "has control over all the wild game."
[2] The spirit represented by the mask also falls into the classification of consanguinity, and is so addressed.
[3] This evidence of personal power has already been dealt with (page 41).
[4] The rattle referred to is not the small hand rattle carried by the reciter of visions but a large instrument made of a snapping-turtle shell provided with a wooden handle (16.7 in. in length) suggestive of the rattle employed in Iroquois dance accompaniments. Harrington describes and illustrates one of these Delaware instruments (I, pp. 32, 36, fig. 2). (See fig. 7, p. 38). [534]
[5] The distribution of the walking staff as a ceremonial baton and its function in the ethnology of the eastern tribes has been generally overlooked by investigators yet we find evidence of its use over a wide area in the formalities of native behavior among both the Algonkian and Iroquois,—not to overlook the fact that the Delawares imagine the Great Spirit to possess one, the same being symbolized by the center post in the Big House. The Delaware designate the staff by ala·'hoŋ (cp. Malecite, abato'won). [293]

When the worship ceremony begins everyone is instructed to wear things conforming strictly to Delaware style, such for instance as the 539X 796